

# gateway

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University of Nebraska at Omaha



The old Omaha Transit's cheery yellow buses start transformation to the 'blue and white' tomorrow.

## 'Rolling Out The Welcome MAT'

By Stan Carter

Roll up the old OTC and roll out the welcome MAT... welcome because the MAT will put a cover on the ever-increasing bus fares. Welcome because discontinued bus routes may be restored and new ones added. And MAT will also be welcome to the bus drivers who'll be able to keep their jobs.

Sixty seconds after midnight tonight, Metro Area Transit will be the new name under which 150 buses will roll through Omaha and Council Bluffs streets. The Omaha Transit Company's yellow and silver colors — and the green and yellow of Council Bluffs' City Transit Lines — will be replaced with blue and white and the name Metro Area Transit. (It'll take time to paint all those buses, so only ten will be blue and white by tomorrow.)

As July dawns, the Omaha Transit Company will stop and the transit authority of the city of Omaha will start the job of running a bus line. The drivers and key management will stay with MAT, and OTC's general manager, James Donathy, will be reassigned by OTC's parent company, American Transportation Enterprises.

The man in charge of the bus transplant is Jerome Erdman, who was appointed June 12 as acting executive director of the transit authority by the 11 member transit authority board.

### Team Efforts

Erdman was the Systems Engineer for the city of Omaha for two months before he got his new post. Before that, he spent eleven years at Allied Chemical, his last position being division manager for industrial engineering in the agricultural division of Allied.

Erdman said "Because of my background (and his availability), I appeared to be in the best position to coordinate efforts of the team" particularly with the takeover.

Erdman said there were four areas of problems in the transit takeover: money, legal, personnel and "other." There are problems like the re-licensing of vehicles, moving physical equipment from one side of the wide Missouri to the other, the evaluation of existing contracts, purchase agreements and seeing that the Teamsters' Union (CTL) and the Transportation Workers' Union (OTC) work together.

He said the bus drivers are happy to see their future settled. "Anyone who wants a job who now has one can get one," he said. As a matter of fact, the federal grant for the MAT assures present OTC and CTL employees of no decrease in wages or benefits.

But the people who ride the buses will be glad to learn of one decrease — the fares will go down. The transit authority has made an application to the Nebraska Railway Commission for a reduction of the fare to a base fare of 40 cents. As of press time, the commission was expected to rule on the matter before July 1, when the reduction would take effect.

As for transfers, those little slips of paper that allow you to board another bus without paying (as long as you give the first bus driver a nickel for the transfer), they're still going to cost a nickel, though the authority will evaluate the matter "very soon after July 1."

The transit authority is also going to evaluate the bus routes, though this is a "consideration a little bit beyond July 1. The whole theme and priority of our takeover is continuation of service and a smooth transition of ownership."

### MAT Fleet

But Erdman did say there might be expansion into West Omaha, Ralston and Papillion. No routes will be discontinued, but some may be changed, though there won't be any "drastic changes."

The MAT fleet will be 30 air-conditioned buses richer by the end of the first year of operation and through the next five years over 75 buses will be purchased, thanks to a \$3,560,000 federal grant. The oldest buses will be sold.

Erdman doesn't expect MAT to be a money-maker. He said the city was buying (for 3 1/4 million dollars) a "marginal operation," and if the bus companies had been

making a profit, the authority wouldn't have been needed. But he hopes the MAT "will be profitable, hopefully, in terms of service." Erdman said people should think of their transit department like they think of the fire department, the police department, or the utility departments.

When the city rescues the buses, OTC will be close to dipping their yellow and silver buses into the red. The company's profits have been on a ten-year decline, according to Erdman.

The transit authority of the city of Omaha earlier turned down an offer by American Transportation Enterprises Management Company to manage the city's takeover of the two bus lines. The management firm is an affiliate of the Omaha Transit Company's parent company. If at first you don't succeed...

## They Painted Them Blue



Lower fares are good news to bus-riding students.

It was six o'clock and the university parking lots were somewhat emptied under the orange afternoon sun. The last 87 Pacific number 2 bus would be heading up Dodge soon.

The student saw a bus approaching. He started to run from his gabby friends in the student center. The light at 62nd and Dodge was green for Dodge traffic... there was no one at the bus stop... and he was going to miss the last bus home!

He burst into incredible speed which he'd never exhibited running to catch a bus coming to school. But though the shape was familiar, the colors were different... not gleaming silver and cheery yellow, but beautiful blue and dazzling white.

The student relaxed. Probably one of those charter buses, or some touring rock group, or... THEY PAINTED THE OLD OTC BUSES BLUE AND WHITE, NOW I REMEMBER!

He started running again. But then he remembered some more. His old ticket wasn't good anymore. He hadn't purchased a new one yet. He stopped running. He didn't have 45 cents to spare... that extra game of pinball.

Then he remembered. The bus fare was back to 40 cents now! He had just enough money! He started to run! The freshly painted, air-conditioned, blue and white bus was diminishing over the hill without him. Heading west towards Crossroads... and home.

SC



# Editorial

## Delay Excuses Insult To Logic

Everyone knows in physics for every action there is an equal and opposite reaction. In mathematics for every positive number there is a negative number.

Now it seems *Breakaway* editor Richard D. Brown has applied the same principle to the late publication of magazines; for every excuse there is an equal and opposite excuse, for every step forward there's another brick wall in his path.

Brown hasn't carried the principle far enough. In physics two equal but opposite forces yield a net force of zero. In mathematics when you add the same negative and positive number you get zero. Similarly many of Brown's reasons for the late non-arrival of the *Breakaway* cancel one another out.

Before all other excuses, Brown has referred to staff problems in explaining late arrivals. During the first semester he said he didn't have enough people working, thus delaying the first magazine's delivery. During the second semester, Brown's policy of "maximum involvement" reached fruition with over 100 people working on the book. This, Brown said, also delayed the magazine.

Similarly, Brown had almost 200 pages in his first semester magazine. He said this would take longer to produce so delivery was delayed. At the time this seemed quite understandable. Second semester he had one-third fewer pages, as a result of over-spending. Because of the page reduction,

Brown said, the second magazine would be late.

A third major excuse was photography. Before being forced to cut pages, he had two pictures. Now in his latest excuse Brown claims there are no layouts and therefore the magazine will be late, even though layouts can't be done without pictures. By the time the pictures came in the semester was over. (See story page 3.)

By just looking at these few examples, in comparison, they appear to be contradictory. At best they're unsatisfactory. They cancel one another.

Perhaps that's what should be done with the second *Breakaway*. We should cancel it. Brown had \$32,000 for both magazines. The first cost over \$20,000 and he's already spent over \$5,000 on the second, yet to be seen, magazine. This doesn't include unnecessary spending on contests, awards and \$2000 worth of *Gateway* advertising.

He changed the delivery date 10 times for the first issue and so far has had five different dates for the second magazine's arrival. His credibility is another big zero. He makes non-excuses and blames others for his delays.

We could stop the ridiculous excuses, gross mismanagement and waste of money by just forgetting a second *Breakaway*. At least part of our money would be saved. Since we've never seen the second magazine, and may not anyway, nothing much would be missed.

## Gate Crashers

## Excuses, Excuses

Editor:

"Natural delays caused by summer." That's Richard Brown's latest excuse for his unforgivably late "magazine." Let me see ... what was the excuse before this?

Why can't Brown ever admit that, as editor-in-chief, (a title he gave himself), he is responsible for the magazine. When he sets a deadline, he must meet that deadline. When he doesn't, "natural delays caused by summer" or "maximum involvement" or "sabotage" won't serve as intelligent excuses.

*Gateway* readers have bemusedly read of deadline after deadline coming and going. Doesn't Mr. Editor Brown know the condition of his magazine and the journalistic and mechanical processes and their time limits that comprise magazine making?

Maybe Mr. Brown should just give up. With the inaccuracies and poor appearance of the first magazine, a second one doesn't seem advisable.

A Concerned Student

Editor:

After another frustrating attempt to locate reference material in our so called "reference library," I feel

compelled to use your good offices in an attempt to resolve some of the problems existing therein.

Alibis, Alibis, Alibis. The books are there when they aren't. That periodical is in microfilm when it isn't. Or the classic one of all, "It must have been stolen."

If it has been stolen then obviously the present system is not working. "Checkpoint Charley" is a joke. With the numbers of overhead personnel working there, something can and should be done. The extremely sorry state of affairs that exists precludes any possibility of complete research. I have never had a professor yet who has accepted the statement, "That book has been stolen" in lieu of a good term paper.

Garland H. Gibbs

Dear Editor:

I'm getting very sick of the quality of the janitorial personnel on the evening shift at the Student Center. The building's hours are supposed to be until 9 p.m. but for some reason most of the doors are chained between 8:30 and 8:45. This causes an unnecessary inconvenience for many students who are trying to reach their cars at this time.

The worst spot that this most often occurs at is the south exit of the new addition. To compensate for the locked doors it is necessary to walk around the construction site (another inconvenience) or go around the library. In bad weather these solutions are absurd.

When I questioned the custodians about the premature chaining of the exits they simply and quite nonchalantly stated that it was close enough to the closing deadline and that very few, if any students use these exits at that time.irate Student

## Around Campus

### Weekly Seminars

Three one-week seminars on Improving Personnel Practices will open July 17 in the Eppley Conference Center.

Dr. Clemm Kessler, associate professor of psychology will teach the seminars designed for personnel administrators and training directors. Sessions will be from 8:30 a.m.-noon, Monday through Friday. Registration is in the Conference Center.

### Job Openings

Programmer Analyst - two years experience desired. 360/40 larger, OS, COBOL, RPG and PLI. 40 hour week, Monday-Friday 8 a.m.-4:45 p.m.

Secretary I - Business Admin. Type 60 wpm, some experience desired.

Secretary I - Univ. Division - type 50 wpm, some shorthand, dictaphone, two years min. experience.

Custodian - physical plant.

### "Follow the Son"

A spiritual group called, "Follow the Son" will hold meetings Fridays at 1:30 to 2:30 p.m. in Room 302, MBSC. Spiritual song, prayer and "close fellowship with Jesus" are the group's aims. For information contact Angela McIntire, 391-7955.

### Orchestra On Green

Programs featuring light music are planned during a series of three free outdoor summer concerts. The Orchestra on the Green will perform July 2, 16 and 23 in the MBSC mall at 7:30 p.m. each time. Associate professor of music, Kermit Peters will direct the group.



## gateway

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# Brown Won't Abandon Magazine

It almost looks as if the *Breakaway* has come to a standstill.

In a letter to UNO's purchasing department, Priesman Graphics, the firm contracted to print the magazine, indicated it hasn't heard from editor Richard D. Brown for the last 30 days.

Priesman's letter said, "We have been informed there is no work being done by him on layouts, we feel we must invoice the university for our labor and materials to date." \$5,212.60 has been spent on the second magazine so far.

But Brown insists work hasn't ceased. According to him Todd Simon is supposed to be doing layouts while Carol Schrader

does headlines. Brown will also help with Schrader's job and "I'll transport things to Priesmans."

So right now "I'm waiting for Todd and Carol. There's nothing I can do" until they do their work. He said the layouts have been started. "I assumed he (Simon) was making time or progressing at a daily pace" on layouts. "He has two eight page sections he can work on."

But both Simon and Schrader are working over 40 hours a week and attending summer school. According to Simon, Brown "will have a long wait." The two assistant editors are waiting too — for Brown to do some work. Simon said, "About the only work I've seen him do

since February is with his mouth. Now he has the gall to blame his so-called hired help for the magazine being late. In five months he's attempted to lay the blame on everyone but himself. I can't understand it."

He said "like any other normal people" he and Schrader got summer jobs. Simon can't work on Brown's magazine now because "About the only free time I have on a given day is coffee and lunch breaks at work."

## Discarded Layouts

Simon, who was originally paid to be graphics editor refuses to have his name in the magazine when it does come out. He did layouts for several weeks during the spring but when Brown's

budget and magazine size were cut these had to be discarded. For at least two months both assistant editors waited for enough materials from Brown to complete the job. When the semester ended they still hadn't received them.

Besides this, Simon said "Every single suggestion I've made was either rejected or ignored. At this stage it would be foolish to call anything that goes into the magazine graphics."

Schrader is also displeased with Brown's operations. "You can't expect two assistant editors to fulfill their obligations before an editor does." For at least the past two weeks Brown "hasn't come in once to do any



Richard D. Brown

substantial work on the *Breakaway*," she said. Though, "he might come in to rearrange things. Maybe that's all he feels he should do is be a manager."

## No Summer Pay

Even Brown himself is holding down two part-time summer jobs. He said he can't do anything about his assistants' jobs. "They're not getting paid in the summer" for work on the *Breakaway*. He sought employment for the same reason.

Brown still insists he hasn't had "that much to do on the *Breakaway*." The problem now is pictures, he said.

"We're ready to go. Pictures are holding things up. There are approximately 65 per cent of the pictures in." Twenty per cent still must be taken.

Brown said many of the photography problems arose from difficulties with the darkroom lab assistant, John

(Cont'd on Page 7)

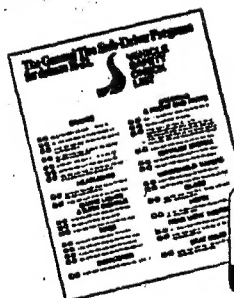
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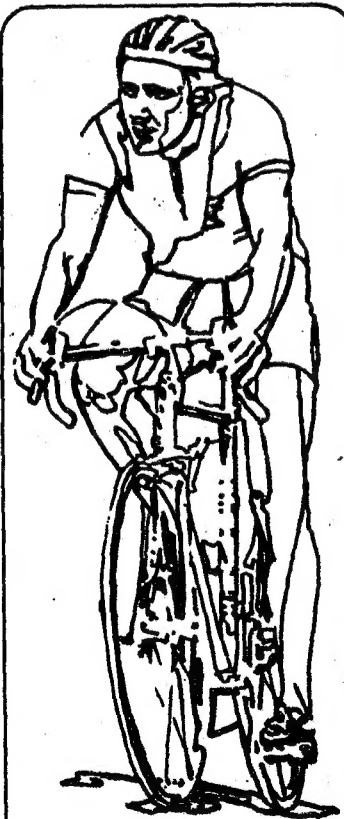
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Hitchcock Returns

'Frenzy' Is All Too Real

Alfred Hitchcock's new film *Frenzy* (Q Cinema 4) is not what would be considered an advance over earlier work in the normal sense. Instead it resembles a comprehensive review of what have become over the years Hitchcock's dominant themes, characters, devices and symbols — directorial tidbits any filmgoer over 18 should be able to identify.

Hitchcock, if not the most easily understood of directors, is the best known. Long before making directors stars became a general practice, Hitchcock was a household word. Anyone capable of watching television could become familiar with his work — work which spans three generations.

*Frenzy*'s plot is nothing out of the ordinary. A psychopathic sex killer is loose in London, periodically raping women then strangling them with a necktie.

Other than having the "necktie killer" around for idle conversation, all goes on as usual in London ... except for Richard Blaney. Blaney, after several unsuccessful business ventures, a marital failure and a drinking problem gets fired from his employ as a bartender at the Globe Pub on the flimsiest of excuses.

He goes to his former wife, who now runs a marriage and friendship agency, for help and advice. Next morning, she's strangled — and Blaney suddenly has money. He registers into a hotel with his girlfriend Babs Milligan, barmaid at the Globe, then reads of his ex-wife's death in the papers. He'd been seen at the agency that morning. He and Babs decide to run off to France. That afternoon, Babs is strangled.

At this point, Blaney accepts shelter from "Uncle" Bob, whom we've known all along as the necktie murderer. Bob promptly turns him in, Blaney is convicted and life again goes on as usual until a police lieutenant does a little more investigation.

Blaney escapes from the prison hospital, steals a car and enters Bob's apartment. He walks to the bed, lifts a tire iron and beats the sleeping body in the head. There are no groans, no motions. He lifts the bedspread to find a dead woman



Bob Rusk (Barry Foster) pushes a cart containing no ordinary potato sack in Hitchcock's *Frenzy*.

with a tie around her neck.

There is much more plot to *Frenzy* than this mere sketch, however. Besides being the master of suspense, Hitchcock is also a master of conciseness. *Frenzy* conveys so much in so little time that it becomes difficult to ingest.

*Frenzy* further explores Hitchcock's fascination with sex as the root of evil. Just as in *Psycho* and *Marnie* Hitchcock pictured perverted sexuality (evil) as the product of a domineering mother, so does Bob's condition flow from his mother. Hitchcock uses this as a key to exploring the futility of human relationships and ordered reality, as he did in *Psycho*, *The Birds* and *Torn Curtain*.

Much as Norman Bates couldn't form a relationship with Marion Crane, Bob can't form a relationship with any woman and ends up symbolically raping and killing his mother instead. In *Frenzy*, no one else can sustain a relationship, either: Blaney's marriage, Blaney's short-lived affair with Babs, Bob and Blaney's friendship.

Ordered reality obtains a peculiar meaninglessness through Hitchcock's direction. In day-to-day existence, Bob is the only well-mannered, courteous and normal person in the film. He is unavoidably likeable. Unfortunately, he has one unacceptable quirk.

Appearance/reality tricks abound in *Frenzy*. Not only is the wrong man convicted, but the guilty one would be the last

suspected. With a simple pull of a curtain string, Bob's apartment changes from an ordinary flat to a personal version of the inferno.

Police and other officials are characterized by Hitchcock, as usual, as buffoons, another rejection of order. Bob himself, in his random killings, is not unlike *The Birds*; There is no "reason" for it.

Hitchcock repeatedly puts the viewer into characters' shoes by putting his camera there. The use of identification devices is strong. The key to Hitchcock's suspense, in my estimation, lies in the use of a personal involvement technique.

Other devices, grisly humor and an unresolved ending apply tension on the viewer, highlighting uncertainties and suspense.

Hitchcock uses several prominent symbols. Bob runs a fresh produce company. We never see him eat, but each other character's eating habits are scrutinized. We already know of Bob's. Through food, evil becomes a universality.

Bob's tie clasp and ties themselves serve symbolically. When ready for a rape, Bob removes the clasp and pins it to his lapel. During the rapes, just before reaching climax, Bob goes impotent, limp. Only then does he remove his tie. The already limp tie consummates his sexual act.

Blaney's use of the tire iron is apropos. With hate in his heart, Blaney admits himself into guilt — Bob's guilt is transferred (another major Hitchcock theme) and *Frenzy* reaches its climax with Blaney wielding the elongated, stiff iron over Bob's impotence.

The performances of Jon (Macbeth) Finch as Blaney, Alec McGowen as Bob and Ann Massey as Babs are cunningly rendered. The minor characters too enjoy a fullness only Hitchcock's films carry.

*Frenzy* reaffirms Hitchcock as our most accomplished and refined director. The film is not a mystery (we are given the murderer's identity early in the film), nor is it a thriller (violence is subdued, as usual), but more a case of study of society. Any fears or chills evoked spring from the viewer's realization that what's happening on the screen is too real — that it could happen to anyone — that even a psychopath has to keep up a good image.

Terry McGrath

'Charley' Falls Short Of Legendary Heights

A black epic, it's not. In a generous sense it could be a legend. More aptly *The Legend of Nigger Charley* (Omaha) should be called the story of Nigger Charley. He never reaches legendary proportions.

Fred Williamson, as Nigger Charley, is cool and beautiful and together as an ex-slave who, with two, three, or four companions (his entourage keeps growing as the story progresses) give the white devil his due. They deal with the cruel young master, the relentless slave-hunter, the bar-room bigots and the unholy preacher.

The plot is not ingenious. The characters are all black or white, good or bad. Too many shoot-outs, fist-fights and horse back rides, unaccompanied by any redeeming dialogue, make it

a long, dry trail. There are some very good single lines, usually directed toward the more ridiculous-than-life whites.

The first segment of the film is of Charley's native village in Africa. It is shot in a blue and white, kind of documentary style which in its starkness is very effective. The villagers, as they are raided by slave-hunters, are the best actors of the lot. It's a shame the remainder of the action could not have taken place in this setting, but history will have to take the blame for that.

At any rate, the film is not badly done, but it could have been more satisfying, had character been paid more attention to.

TS

Nostalgic Touch In 'Snoopy'

There is much to be said for attending a Snoopy movie with your 10-year-old brother. Unfortunately, most of it isn't printable.

On the other hand, a child can offer an amazingly truthful appraisal of a movie. And the movie, *Snoopy Come Home*, (Q Cinema 4) was put to such a test.

Arising one Saturday morning at the ungodly hour of 9 a.m., my brother, Mike and I went to see a preview of the film.

Written, of course, by Charles Schultz, the plot would be enjoyed by anyone familiar with Snoopy-gang antics. It all begins with Snoopy's unbelievably bad day. He has a brief beach affair with Peppermint Patti. Like all summer romances, it ends.

Snoopy could tell it was going to be one of those days. Signs began appearing with an emphatic "NO DOGS ALLOWED" message.

Hoping to bury his frustration in a book, Snoopy goes to the library, only to be thrown out for boisterous giggling. He seeks Linus's blanket for comfort, but Linus wants it, too. So Snoopy decides to chat with Lucy. In one of the funniest scenes of the movie, Snoopy puts a boxing glove on his nose and boxes with Lucy. The audience, especially the few adults, howled.

Running Away

And that does it! Snoopy decides to run away. Well, he doesn't really decide until he receives a perfumed

letter from his former owner, a sweet golden-haired little lassie, urging him to come for a visit. So he and Woodstock (that's a bird), take off.

But before they go, Charlie Brown and company give the two a farewell dinner. This is another enchanting scene. Obviously a parody on the "I'd just like to say a few words ..." type of speaker, Charles Schultz's characters create the typical going-away party atmosphere.

After this, the movie starts going downhill. Unfortunately, it never picks up. Snoopy's journey to his former owner doesn't have quite the zip the beginning of the movie has. And Snoopy's subsequent return home to Charlie Brown is even worse. Both sequences are unduly long.

The highlight of the entire movie is the music. Composed by Richard M. and Robert B. Sherman, music and lyrics add a delightful, almost nostalgic touch to the film. Songs like "The Two Of Us," performed by Snoopy and Woodstock are whimsically fun to watch.

Fortunately, the movie can draw strength from the popular Peanuts image. Typical of Charles Schultz, *Snoopy Come Home* is full of Peanut whimsy. And then there is a lot of simply cute animation in the film ... like Woodstock flying around bumping into trees.

And now, for the "out of the mouths of babes" portion of this review, I present my brother Mike.

An Explanation

Actually, I feel compelled to explain a bit. I had planned to have him write this entire review. So I prepared a list of questions for him to think about while writing.

Knowing the gift of gab 10-year-olds possess, I had expected pages and pages of review. This is what I got:

Question: Did you like the movie?  
Answer: Yes.

Question: Which part and why?  
Answer: When Snoopy came home and when Snoopy ran away because these parts were sad and happy.

Question: Which characters did you like best and why?

Answer: Snoopy. Lucy and Charlie Brown because they were like stars and you saw them most in the movie.

Question: Since you're familiar with the Snoopy phenomenon as presented in newspapers, would you say the movie lived up to the popular Snoopy image?

Answer: What?

Question: Were you bored, dummy?

Answer: No.

Like I indicated earlier, there is much to be said for attending a movie with your 10-year-old brother ... I only wish he would have said more.

Kathy Tewhill

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In Media's Res

Suggestions Span Spectrum

By Gary Norton

OMAHA, NEBRASKA, age undetermined survived by approximately 400,000 bored people who don't want to spend an enormous amount for a night of entertainment. Funeral services will be held every evening in any and all parts of town.  
CITY COUNCIL MORTUARY SERVICE  
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"Ppphhffttuu, Aaaaauuuuhhhh. That was a good one. Hey man, wanna toke?"

"Yeah thanks, hey whatta we gonna do tonite?"

"Oh wow, I don't know. How about the Aquarius? I hear Jefferson Hairpie's playin' there."

"Come on man, we ain't got the bread for that. Besides there's too many rednecks up there. Could ya get into the Box?"

"Where the hell have you been? You know the Box ain't been worth shit since the bust. Anyway, I don't think I could dig it, you know, the pre-puberty chicks and all."

"Ya, I know what you mean. Hey, we could go to McDonalds and freak some people up there."

"Naa, couldn't get into that either."

"Pphhfftttt, Aaaauggghhh. Well, man, whatta we gonna do tonite?"

"I know, let's ask the Esq."

"Dear?"

"Yes love?"

"What are we gonna do tonite?"

"I dunno, hey, why don't we ask the Esq.?"

"What are we going to do tonite?"

This appears to be one of the major unanswered questions plaguing the populace of our booming (or is it boring?) metropolis.

Salutations, it is I, the Esq.

In my tons upon tons of mail, which when assembled take on the appearance of the Matterhorn in midwinter, I have made a startling discovery. It appears the most perplexing problem which has accosted this fair (sometimes foul) community is that of how to occupy one's free and leisurely hours.

Multitudes of my teaming hordes of fans have inquired as to a solution to this dilemma. A few kind hearted, but unfortunately witless devotees have even attempted to impart their suggestions upon me. Egads, what manner of innocuous morons inhabit this idle burg?

The poor demented creatures' answers ranged from the ludicrous to the overly practical, spanning the spectrum of morality and economical consideration.

For example, one well meaning fool suggested the race tracks. He would begin the day with Ak-Sar-Ben and then progress (if you can call it races held in Sioux City. I can think of no better waste an entire day. How obnoxious! How beastly animalistic!

I am affeared that the greater percentage of intentions be honorable, do not have the vaguest in true entertainment is. In its purest form it is an a that it could rival a Renoir or a Rembrandt. But c unpolluted state to the simple-minded ideas that me, and I take these as being the average way an Omaha, is like placing a bottle of Chateau LaFayet to one of Thunderbird and tasting the two.

The difference is like that of heaven and hell night in this town can be a tour of Hades. But it c of beauty, divine in nature; a true act of heaven.

I realize being the only true(?) critic in this ar certain amount of responsibility to my avid follo that this is a touchy subject which could, if not usual aplomb, become quite out of hand (to c phrase) and possibly even embarrassing.

Nevertheless, I have concluded the other so-c cultural wasteland would be absolutely incapabl solution. Therefore I have resolved to channel a s of my unlimited cerebral capabilities into the nol this puzzling problem of inadequacy and ineptitud

With paper in hand, backpack on back and typ I began my search. I initiated my quest to find entertainment. The reports that I have to encouraging. At the scene of my initial contact wit cluster I met with an unexpected amount of diffi to pry the answer from the assemblage of infidels.

My inquisitive nature brought about such answ narc?" and "Let me see your badge." There were complacent idiots who attempted to plead the (Visions of an intellectual Don Quixote batt windmills began to dance in my head.)

Regardless of these rather mediocre results I true and loyal supporters, that I shall not conce throw in the proverbial towel. And a day shall ce be awakened to the cries of a celestial host Hossana; you will then know that I have met with

That day will come; when the fruits of my effor fertile and bud in the glorious knowledge which, c impart to you. My pledge shall not prove shallow is left?

"Adieu, adieu. Parting is such sweet sorrow ...



ch In 'Snoopy'

owner, a sweet lassie, urging him visit. So he and a bird, take off. y go, Charlie Brown the two a farewell another enchanting a parody on the "I'd few words..." type Charles Schultz's ate the typical atmosphere. movie starts going nately, it never picks rney to his former ve quite the zip the e movie has. And ent return home to s even worse. Both uly long. of the entire movie is osed by Richard M. bherman, music and tful, almost nostalgic m. Songs like "The rformed by Snoopy e whimsically fun to he movie can draw he popular Peanuts of Charles Schultz, me is full of Peanut en there is a lot of ation in the film ... ring around bumping r the "out of the s" portion of this y brother Mike.

An Explanation  
Actually, I feel compelled to explain a bit. I had planned to have him write this entire review. So I prepared a list of questions for him to think about while writing.  
Knowing the gift of gab 10-year-olds possess, I had expected pages and pages of review. This is what I got:  
Question: Did you like the movie?  
Answer: Yes.  
Question: Which part and why?  
Answer: When Snoopy came home and when Snoopy ran away because these parts were sad and happy.  
Question: Which characters did you like best and why?  
Answer: Snoopy, Lucy and Charlie Brown because they were like stars and you saw them most in the movie.  
Question: Since you're familiar with the Snoopy phenomenon as presented in newspapers, would you say the movie lived up to the popular Snoopy image?  
Answer: What?  
Question: Were you bored, dummy?  
Answer: No.  
Like I indicated earlier, there is much to be said for attending a movie with your 10-year-old brother ... I only wish he would have said more.  
Kathy Tewhill

In Media's Res  
ns Span Spectrum  
By Gary Norton

good one. Hey  
quarius? I hear  
t. Besides there's  
lox?"  
e Box ain't been  
could dig it, you  
McDonalds and  
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wered questions  
ing?) metropolis.  
bled take on the  
made a startling  
lem which has  
that of how to  
inquired as to a  
at unfortunately  
their suggestions  
inhabit this idle  
om the ludicrous  
of morality and

For example, one well meaning fool suggested a complete day at the race tracks. He would begin the day with the horses at Ak-Sar-Ben and then progress (if you can call it that) to the dog races held in Sioux City. I can think of no better way to totally waste an entire day. How obnoxious! How beastly! How absolutely animalistic!  
I am affeared that the greater percentage of you, though your intentions be honorable, do not have the vaguest inclination of what true entertainment is. In its purest form it is an art of such quality that it could rival a Renoir or a Rembrandt. But comparing it in the unpolluted state to the simple-minded ideas that were submitted to me, and I take these as being the average way an evening is spent in Omaha, is like placing a bottle of Chateau LaFayette Rothchild next to one of Thunderbird and tasting the two.  
The difference is like that of heaven and hell. Likewise a usual night in this town can be a tour of Hades. But it can be a few hours of beauty, divine in nature; a true act of heaven.  
I realize being the only true(?) critic in this area that I do have a certain amount of responsibility to my avid followers. I also realize that this is a touchy subject which could, if not handled with my usual aplomb, become quite out of hand (to quote a colloquial phrase) and possibly even embarrassing.  
Nevertheless, I have concluded the other so-called critics in this cultural wasteland would be absolutely incapable of discovering a solution. Therefore I have resolved to channel a significant amount of my unlimited cerebral capabilities into the noble task of solving this puzzling problem of inadequacy and ineptitude.  
With paper in hand, backpack on back and typewriter under arm I began my search. I initiated my quest to find the Holy Grail of entertainment. The reports that I have to date are mildly encouraging. At the scene of my initial contact with an experimental cluster I met with an unexpected amount of difficulty while trying to pry the answer from the assemblage of infidels.  
My inquisitive nature brought about such answers as: "Are you a narc?" and "Let me see your badge." There were even a few of the complacent idiots who attempted to plead the fifth amendment. (Visions of an intellectual Don Quixote battling a throng of windmills began to dance in my head.)  
Regardless of these rather mediocre results I pledge to you, my true and loyal supporters, that I shall not concede. I will refuse to throw in the proverbial towel. And a day shall come when you will be awakened to the cries of a celestial host singing praises of Hossana; you will then know that I have met with success.  
That day will come; when the fruits of my efforts will prove to be fertile and bud in the glorious knowledge which, once learned, I will impart to you. My pledge shall not prove shallow. For if I fail what is left?  
"Adieu, adieu. Parting is such sweet sorrow..."  
G. James Esq.

Board Selected, David Enthusiastic



Activities Coordinator Rick David is optimistic about SPO board.

What would you do with \$85,000? The newly selected 10-member SPO board will have to decide just that.  
The Student Center Policy Board determined the board's membership last week when over 25 applicants were interviewed for positions. Made up of students, staff and one alumni representative, the board selected Larry Barrientos, Sandy Baxter, Debbie Nelson, Debbie Reynolds, Ben Benford, Geri Teteak, Jim Nelson, Mike Bean, Diane Spotswood and Carol Strother to serve. Pat Whitebear and Colleen Gregory were named alternates.  
SPO's board will work closely with Student Activities Coordinator Rick David and his assistant Jim Meier to program entertainment for next year.  
David is quite enthusiastic about the new board's composition. "I hope they'll create some good programs. They have more money and a built-in flexibility in the budget to work with." David wants them "to combine an educational with an entertainment program." This would include concerts, speakers, films and other projects.

Carry Over  
David, who helped select the new board, said the Student Center Policy Board combined experience, ability, representation of the student body, schedules and enthusiasm in selecting and reviewing applicants. "We also wanted to have some leadership and experience in how to program and execute plans. We didn't have one person for all this." So members who met several criteria were chosen. David said because there had to be "some carry over from last year, three members were selected who served before" (Baxter, Reynolds and Strother). He feels those that don't have much expertise in any area will learn as they go along.

According to David the three previous members will be supplemented "with some people with new enthusiasm and a new creative force. We combined it together, sort of a Mulligan stew."  
"Theoretically," he explained, "we in student activities look at SPO as co-curricular to the academic side. We are resource people, like faculty." And "it's a learning experience. They (the board) are responsible for \$85,000. They must make decisions satisfying to most students. They have to learn to work together and come to a common decision - varied entertainment for varied interests."  
Although board members haven't seriously talked of any plans yet, David and Meier set up tentative budget allocations for them to work with. The board however, can approve or change any of these.

Expertise Limited  
Several board members are as enthusiastic as David. Yet many did agree none of them really has enough expertise in programming. (Several just applied due to dissatisfaction with last year's programs or they were just interested.) One of the controversial points was SPO's heavy funding of minority programs last year. Speaking of minority programming Barrientos, who did much of the coordinating for Chicano Heritage Week, said he doesn't want to be connected with just the one group. "I like to think I'm representing everybody." He indicated there probably wouldn't be heritage weeks next year. "Minorities are moving toward continuous programming throughout the year." Benford agreed. "One of the reasons heritage weeks were scheduled was because no programs were relevant to minority students." He wants to avoid this in next year's programming.

The tentative SPO budget is:

Salaries	
President	\$1,000
Secretary	.200
Concerts	29,000
Symposiums	.7,000
Speakers	.9,000
Coffee Houses	.4,000
Dances	.2,700
Innovative Programs	15,000
Films, Games	.8,800
Food	.300
Operating Expenses	.1,900
Rentals	.3,100
Promotion	.2,000
Travel	.1,000
Total	\$85,000

Symphony Presents Pops

Summer has arrived and with it comes the Omaha Symphony's traditional "summer pops" concerts. It has been announced by Robert Kelligar, general manager of the Omaha Symphony Association, that the annual series will begin on Thursday, July 13, at the Royal

Grove in Peony Park.  
The theme for this season is "Pops Americana '72" which is a carry-over from last season. There will be five concerts in the series which runs through August 10, each beginning at 8:45 p.m.  
Mrs. John Musselman, who is in charge of student ticket sales, labeled the series as being "popular music in an informal atmosphere." She described the area at Peony as being the ideal place for the events with the "proper mood for these types of concerts." As to the different groups of people who attend this type of series she said, "a diverse crowd of people usually come ranging from the old to the young."

According to Musselman most of the talent will be taken from local performers. "There are a few exceptions, though, the main one being the concert on July 27. At this performance a well-known conductor, Albert Coleman from Atlanta, will lead the symphony. Coleman has worked with many recording artists like Chet Atkins." The rest of the series will be conducted by Dr. Leo Kopp.  
The price for student tickets is \$6.00 for a book of four tickets and \$2.00 apiece at the door. Adult prices are \$8.00 for the book and \$3.00 at the door.  
The concert program consists of:

- July 13 . . . "Salute to River Cities"
- July 20 . . . "Through the Years"
- July 27 . . . "Hit Tunes of the Big Band Era"
- August 3 . . . "Waltz Night"
- August 10 . . . "Broadway's Best"

SPO  
Film Schedule

- All shown at 11 a.m., MBSC 315
- July 5  
Grapes of Wrath, Henry Fonda.
  - July 19  
Phantom of the Opera, Lon Chaney.
  - July 28  
Tom Mix Program, featuring 4 vintage westerns.
  - Aug. 2  
Casablanca, Humphrey Bogart, Claude Rains.
  - Aug. 9  
The Blue Angel, Marlene Dietrich.

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# 'Dig' Means Rummaging



Andy Liberman hopes to start a real UNO anthropology dept.

By Duane Anderson Jr.

An archeological expedition to Israel this summer will afford Andy Liberman and other UNO students an opportunity to participate in a 10-year project excavation of a major biblical site.

Under the auspices of the Tel Aviv University and the supervision of Professor Yohanan Aharoni, head of the Tel Aviv Institute of Archeology, who began the program in 1969, students interested in an archeology major will make the trip. They'll uncover artifacts dating from the seventh to tenth centuries.

For 13 days beginning July 14, participants of the dig or tel in Hebrew will be bused to Beer-Sheba and receive tent accommodations for the length of the dig.

Beer-Sheba is located on the outskirts of the modern town bearing the same name on the fringe of the Negev desert. It is approximately 30 miles from the Gaza Strip and a few miles north of an expansive desert separating Egypt and Israel.

## Theory Contradiction

The dig is supervised rummaging at Beer-Sheba, with the use of two hands, a brush, pick and dust pan starting every morning at 5 a.m. The session lasts for seven hours with two breaks in-between. Evenings after excavating are spent discovering what's been uncovered during the day and what to look for in succeeding excavating. Students have Friday through Sunday free.

According to a pamphlet published by Tel Aviv University, Beer-Sheba has so far proved, from previous season's diggings that it's a contradiction to an Israeli archeological theory. Dealing with the chronological composition of the outer city walls, the theory said all cities had a tenth century Solomonic casement wall overlaid by a ninth-century solid wall. Beer-Sheba is the exact reverse of this. It not only puzzles archeologists in its unique status but why did it have to be so solidly fortified in the tenth century when others did not? The answer remains a puzzle.

Following the 13-day dig, the second-half of the trip will commence and last for 10 days. During this time students will sightsee and swim in the areas of the Sea of Galilee, the Negev and the Red-Sea.

## Sight-Seeing Planned

During part of the day, students will see famous historical places, such as: the Carmel Prehistoric caves, near the famous crusader town of Caesarea. It contains the vineyards of Zichron-Yaakov. They'll also swim at this and other sights the remainder of the day and return to Tel Aviv at night.

A second part of the sightseeing trip will be spent in the Negev and southern Israel at such places as: Mount Metzada, Solomon's Pillars, the world's largest salt mine and swimming off Coral Island to see spectacular underwater habitats and sea life.

The total cost is \$732 round trip from Omaha and includes full accommodations in tents and three to four bedded rooms in moderately priced hotels for 22 nights. It also includes three nights only with breakfast, tourist coach, an English-speaking government licensed guide, entrance fees and bus transportation in Israel for 15 days.

## Spark For Interest

Liberman hopes the trip "will expand the small anthropology department at UNO by means of injecting impetus into the university leaders to enlarge the department and sponsor digs like this trip."

"At present there are courses in sociology but not as a separate and distinct department of study in anthropology," he said. "I hope this trip will spark some interest in forming a separate department at UNO." UNL has "a good department for anthropology, with digs in western Nebraska, but nothing like the extensive trips to Europe or to Israel." He said the University of Pennsylvania has sent students on digs to Europe and the Mediterranean.

Liberman will receive accreditation from the University of Tel Aviv for the trip. "I hope these credits will be applicable at UNO," he said.



Purchasing agent Ralph Altwater: buys everything from rats to furniture.

# From Chips To Paper Purchasing Buys All

By Carol Schrader

Desks, chairs, blackboards. Potato chips, paper towels, typewriters.

These are just a few of the many commodities that can usually be found around campus. When you have nothing else to think about, you might even wonder who's responsible for buying all these indispensable items.

Administration room 169 houses the not-so-renowned purchasing department. This is where all the important decisions are made regarding what to buy and from whom.

The staff there determines such things as what brand of toilet paper will wind up in the UNO restrooms and who will be the lucky firm furnishing that ever-precious brown liquid gold (coffee) in the vending areas.

But life for purchasing agent Ralph Altwater and his crew is not all fun and games. Occasionally some desperate educator or administrator within these very walls will request an object difficult to locate.

## Ceremonial Cane

Such was the case some time ago when a special ceremonial

cane, or rather a staff, was requisitioned for commencement exercises. After an exhausting study, the purchasing people discovered that although the curio could be obtained here in the United States, it was cheaper to order from Pakistan.

Orders for psychology rats, biology specimens, and even athletic equipment find their way through the office.

Altwater explained that there are certain state laws that govern much purchasing procedure. Bids must be obtained for anything over \$100 and formal sealed bids received for over \$1000.

"Deadlines often make it difficult to stay within the state laws," claims Altwater, "even though we must."

Even if there is only one source for a product over the \$1000 mark, approval must be granted by the state after a letter has been sent explaining why the equipment is needed and why there is only one outlet. This entire process alone requires about 12 days.

(Cont'd on Page 7)

# Alumni Mag May Go Tabloid

By Kathy Tewhill

The Breakaway isn't the only magazine on campus. Likewise, it isn't the only magazine facing financial disaster. Terry Humphrey, alumni association director, reports the alumni magazine "may or may not be" next year.

Know consecutively as UNO 1, UNO 2 and UNO 3, the three issues of the alumni magazine reach about 25 thousand graduates. "And from what I can tell, the alumni seem pleased with the magazine. I think it's been a success and if this is any measure, we have three or four letters to the editor supporting the magazine in our first edition, double that number in UNO 2 and about three or four pages of favorable letters in UNO 3," Humphrey noted.

In a recent nine-state competition, the UNO alumni magazine was unanimously voted outstanding alumni or public relation magazine.

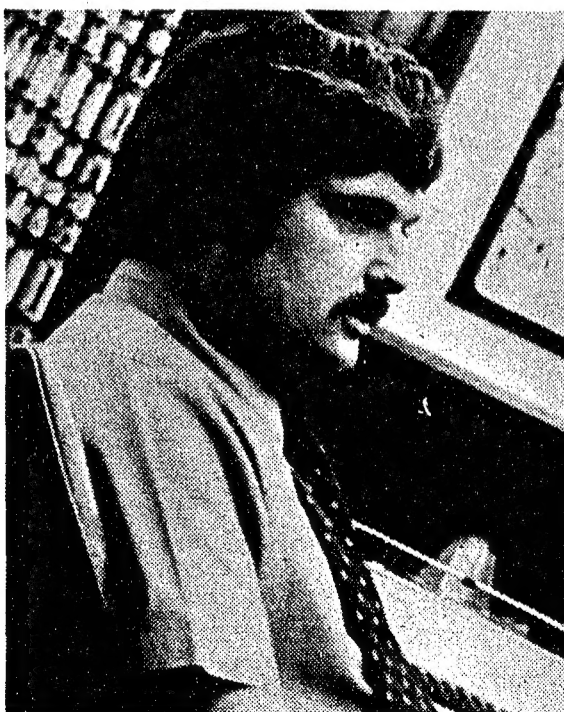
"We have our own rule here that each magazine should be better than the one before, but not as good as the next one," declared Humphrey.

Initiated two years ago, Humphrey explained the magazine as "a thing of pride. UNO alumni can't brag about their number one football team or all their outstanding scholars, so at least they won't have to take a backseat for their magazine."

## No News Service

The magazine is published two times a year. Each issue includes approximately 50 to 60 pages worth of "What's happening at UNO that alumni would be interested in," Humphrey said. "We're not trying to provide a news service. We have some great personality sketches of faculty members ... Basically, we don't report things the students do because alumni could care less. They don't care if students find a parking place or not. The only aspect of student life that interests alumni is the students' sex life and narcotics problems and our magazine avoids that," Humphrey revealed.

And, though it appears the Alumni Association has a good thing going with its magazine, Humphrey indicated he will "recommend going back to a tabloid format rather than publishing a magazine." In pre-magazine days, the Alumni Association published a quarterly newsletter.



Terry Humphrey directs alumni operations.

But why backtrack, all you progressive non-alumni may ask. "Number one, a magazine is very expensive to put out," Humphrey pointed out. "As a non-profit organization, the Alumni Association only has about \$70,000," he continued. "And with that tight a budget, it's hard to spend one-third of it on a magazine. We have other commitments and we have to support ourselves, too. We pay rent to the university for our office space."

## Bleak Scene

A recent alumni fund-raising drive made the financial scene even bleaker. "Had we increased our profits from 50 to 100 per cent, I probably would have recommended continuing the magazine despite our other problems," Humphrey surmised.

One of the "other problems" has to do with

man-power. "So far, the magazine has been the product of about three people. We have to work at a rather leisurely pace because of this man-power shortage. Also, we don't just want to slop any old thing together for the sake of getting the magazine out on time," Humphrey said.

According to Humphrey, problem number three was "killing the Ouampi. We lost a lot of alumni support because of this. And when we lose support that may mean we lose donations. In this case we could have used the money for the magazine."

Should the alumni magazine revert to a tabloid-type newsletter it will be published about every three or four months. "We can get a lot more issues out for a lot less money and less manpower," Humphrey noted.

## Fun Surprise

Another fun surprise to look forward to is a real-live Maverick, courtesy of the Alumni Association. Yes folks, you heard right - UNO may soon be heir to a Maverick.

"We haven't worked out all the details yet, but we have some tentative arrangements with various places that raise long-horn cattle," explained Humphrey.

Once the Maverick is purchased, Humphrey indicated a possible home for the animal may be the university's Allwine farm. Then, for Saturday games, perhaps the athletic department could come up with some clever scheme to get the Maverick to and from games.

"We're just about sure we'll have a Maverick for fall," Humphrey promised.

Besides just plain old-fashioned generosity, the Alumni Association chose to bequeath the cow upon us for a second reason. "We (The Alumni Association) received a lot of static from graduates about abolishing the Ouampi. The quickest way to take care of this is to make the graduates forget about the change. By donating a Maverick we can more or less keep attention away from the change and focus on the new symbol. Also, when you can't beat a change the only thing you can do is go along with it," Humphrey explained.

"Of course," Humphrey suddenly laughed, "We may name the Maverick Ouampi."



## 'Breakaway' Editorship Available

Applications are now being taken for the editor of the *Breakaway* for 1972-73.

The Student Senate's decision to fund the publication stipulates it will be a hardcover, yearbook handled through a national company. Funding is \$16,000 plus subscriptions to be sold to students at \$3 each.

The editor's position is salaried and open to any student provided he turns his application into Warren Francke or Lenore Plymate, Engineering 116 by July 3.

Applications will be reviewed by the Student Publications committee at a later date.

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## 'Breakaway' Next Fall?

(Cont'd from Page 3)

Windler. And a lot of his photographers were disillusioned with university darkroom facilities, too. "Photography has been our chief weakness all along." At present, he has only one photographer.

### Personal Harassment

He also blames the magazine's delay on personal harassment. Everything from "dead birds smashed onto my windshield" to "last week somebody left rat poison on my desk. I've hoped personalities would be kept out of this."

Brown named several students as prime harassers, but wouldn't let their names be printed. "It wouldn't do any good," he said.

What happens if the *Breakaway* never does come out? Brown could face legal difficulties. His advertising manager Vince Christie has sold "about \$1500" of ads. Some money has been collected while

the rest will be received when the ads are published. Because no written contracts were made, those pre-paid advertisers could sue for at least what the ad's worth if the *Breakaway's* never published.

Brown said he knows he's caused Priesman's problems. "Priesman has to realize when working with students or any client on publications there will be problems. Did Priesman put you up to this story?" he asked.

Company president Justin Priesman said, "we've been very tolerant of students." Last year's editor Julie Salem had problems, too. But "at no time did work actually cease," Priesman said.

It will take about four weeks after the printers have materials to get the *Breakaway* out. Vowing not to give up, Brown said he's now choosing replacements to handle photography and layouts. "We should be able to wrap it up in about four to six weeks."

The magazine could be here by fall.

## Purchase Department Buys White Rats Too

(Cont'd from Page 6)

### Close Work

Capital expenditures must also go through the purchasing department. In these instances the department works closely with campus planning and development which sets up specifications for such projects.

In addition, the two jointly decide when bids will be let and the date they're due.

During the last year the purchasing department processed over \$4 million in invoices. Handling this load requires a seven-member staff.

Altwater formally becomes purchasing agent as of July 1. His assistant, Joseph Sullivan, will begin on that date also. The remaining staff includes one buyer and four women in the office.

Altwater is a University of Omaha graduate and, prior to his appointment, served as the assistant agent under Dave Lund for two years.

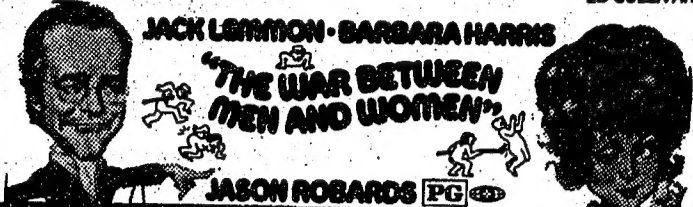
Sullivan has worked in Civil Service as a buyer at Offutt, and has recently come from a construction firm where he was involved with negotiating bids.

## Cinema II

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—READER'S DIGEST, June 1972

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